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THE REQUIREMENTS OF BLACK AND WHITE

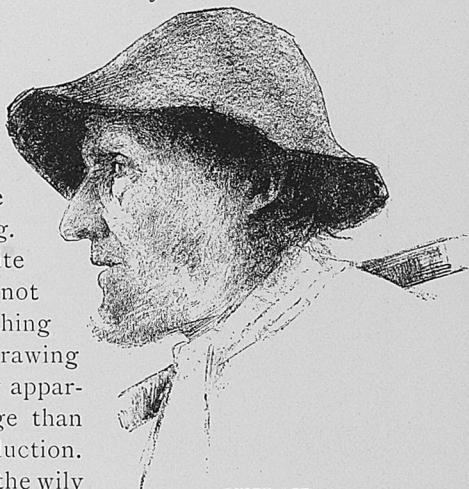
BY HENRY MILFORD STEELE.

With original illustrations by Willard L. Metcalf.



A ZUNI TYPE.

IT is in drawing that so many of our painters who illustrate frequently come to grief. The trained illustrator well knows that by no tricks of color can he hide defective drawing. The cold black-and-white of the printer's ink is not the most sympathetic thing in the world, and bad drawing is often more strikingly apparent on the printed page than it is in the original production. There was a time when the wily painter or illustrator could

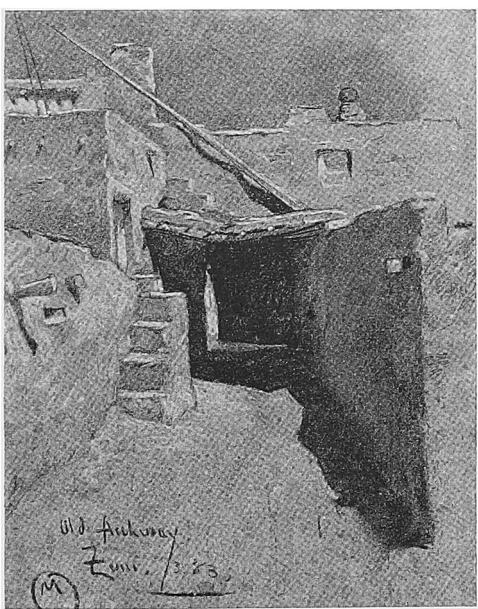


RUSTY AGE.

seek refuge in the statement that his drawing had been hopelessly distorted by the incompetent engraver in an endeavor to improve the original according to his own weird ideas as to what did or did not constitute good drawing. But that day is happily past. The half-tone process is far from perfect ; but while it may take away something from the original drawing, it certainly does not add anything to it. The good draughtsman finds a great deal of comfort in this fact, for he knows that his work stands in no danger of misinterpretation ; but it is very hard on the other fellow. There are, however, a number of reasons for the bad drawing that occa-



WHERE GREW THE ARTS OF WAR AND PEACE.



OLD ARCHWAY AT ZUNI.

sionally appears—oftenest in the weekly illustrated publications—and chief among these is the very limited time in which the artist is frequently compelled to turn out what may be an elaborate composition, full of difficult figures. Of course the public knows nothing of this, and probably would not care if it did; but it is manifestly unjust to the illustrator, and he inevitably suffers. An editor would scarcely ask a well-known author to furnish him with a complete story at twenty-four hours' notice; yet such a demand is no more unreasonable than those that are constantly made upon the very best of our illustrators. Under the circumstances it is surprising that the average is usually so high.

Mr. Metcalf's work in oil and water-color is well known through the exhibitions, but his wash and pen-and-ink

drawings are familiar to a much wider public through the magazines. His range is from painting and portraits to landscapes and *genre* subjects, and he treats them



SCENE IN TUNIS.

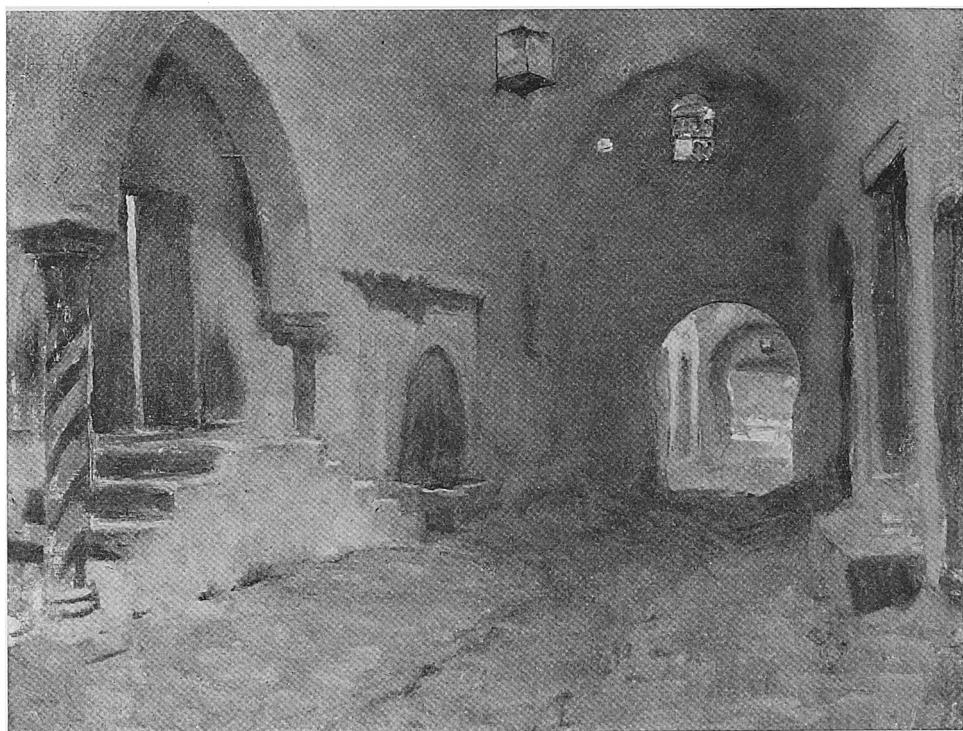
all with a strength and dignity that is decidedly refreshing in these days when mediocrity—frequently masquerading as “modern impressionism”—is unfortunately so much in vogue.

It is only a few years since he was usually spoken of as “one of the strongest of the younger painters;” but so rapidly do we move now in art matters, as well as in other things, that he and his contemporaries are no longer distinguished as the “young fellows.” They are the men who are producing some of our best work, and they form a notable group—such men as Metcalf, Blum, Simmons, Reid, Weir, Beckwith, Blashfield, and a number of others; but the “younger painters” may almost be said to belong to a different generation.

Mr. Metcalf was born in Lowell, Mass., and his career as an artist may be said to have begun with the publication of his illustrations for Cushing's articles on the Zuni Indians, published about ten years ago. After these drawings appeared



STUDY FOR A PORTRAIT.

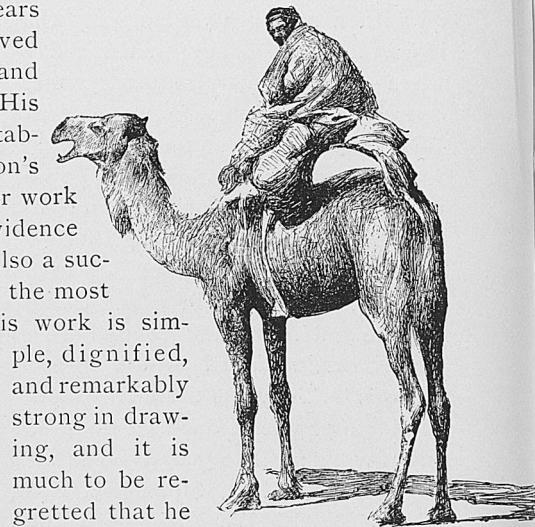


A SHADOWY COURT.

he went to Paris, where he studied for six years under Lefebvre and Boulanger. He received an honorable mention in the Salon of 1888, and returned to America in the following year. His reputation as a painter was soon firmly established, and his illustrations to Mr. Stevenson's novel, "The Wrecker," together with other work in the magazines, have furnished abundant evidence of his equipment as an illustrator. He is also a successful teacher, and has in his charge one of the most important classes in the Cooper Union. His work is simple, dignified, and remarkably strong in drawing, and it is much to be regretted that he does not produce more.



LOW ROOFS AT TWILIGHT.

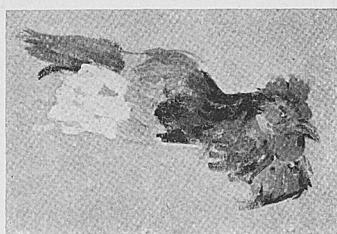


THE SHIP OF THE DESERT.

On the other hand, it cannot be denied that many of our artists turn out too much work, and that the quality suffers accordingly. Mr. Metcalf refuses to al-

low himself to be hurried; the least important of his illustrations bears in itself the same evidence of care and thought as characterize his most elaborate paintings.

The work of such men as Metcalf and his contemporaries has done much toward elevating the standard of modern illustration. People see the work of these men in one publication and they demand it in others. The editors promptly supply this demand and everybody is



A SKETCH.

happy. It is probably true that if the people who buy paintings were

more nu-

merous, the work of the painters who illustrate would not be seen so frequently in the magazines, and in this reflection may be found some satisfaction by those who appreciate and enjoy the work of these men, but who cannot afford to buy their original productions.



STREET SCENE IN ZUNI.